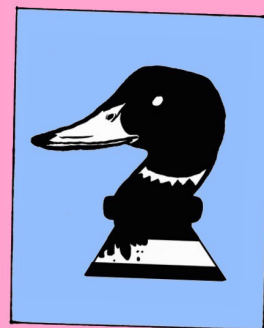


ART BUCKO

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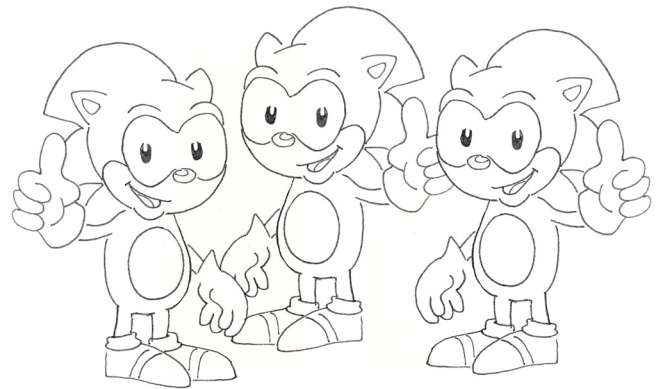
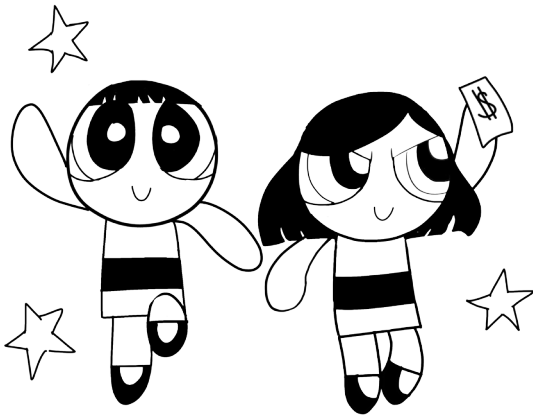
90s



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Art Department

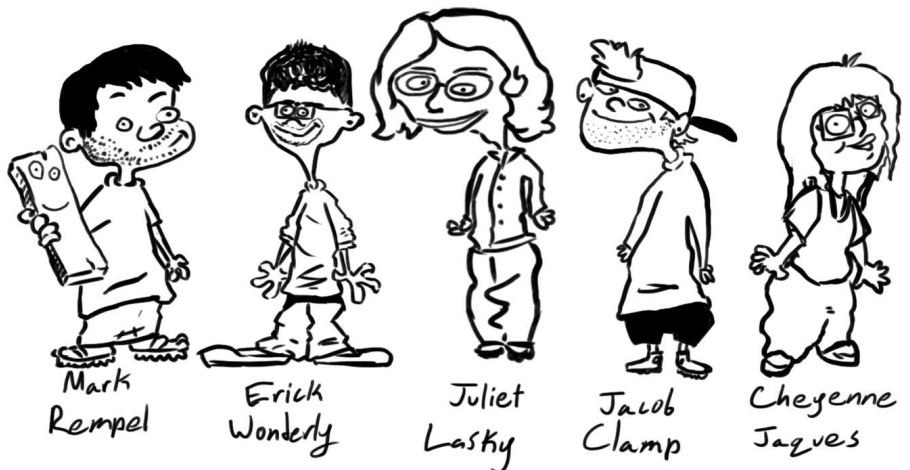


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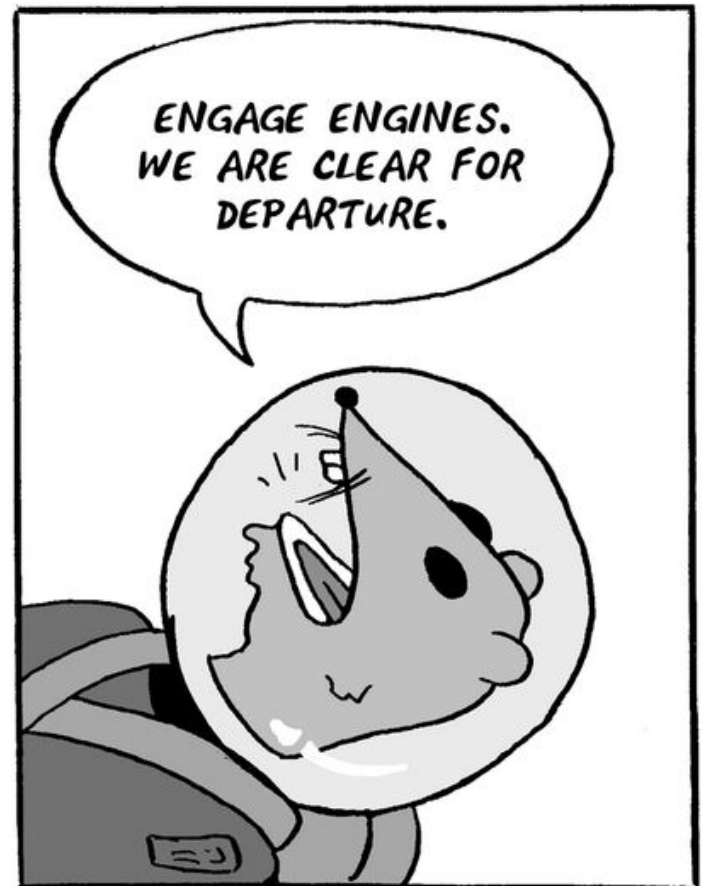
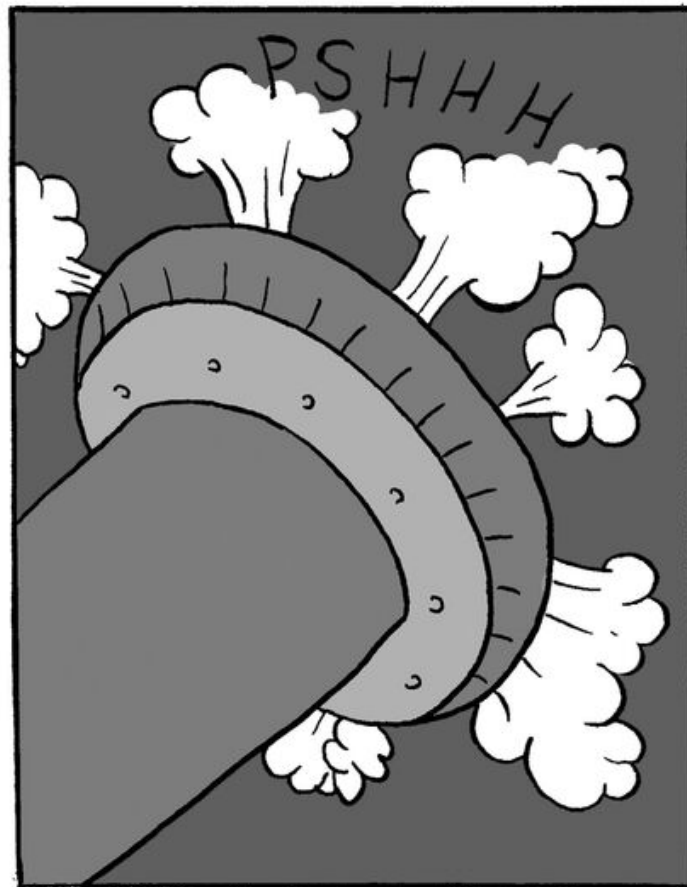
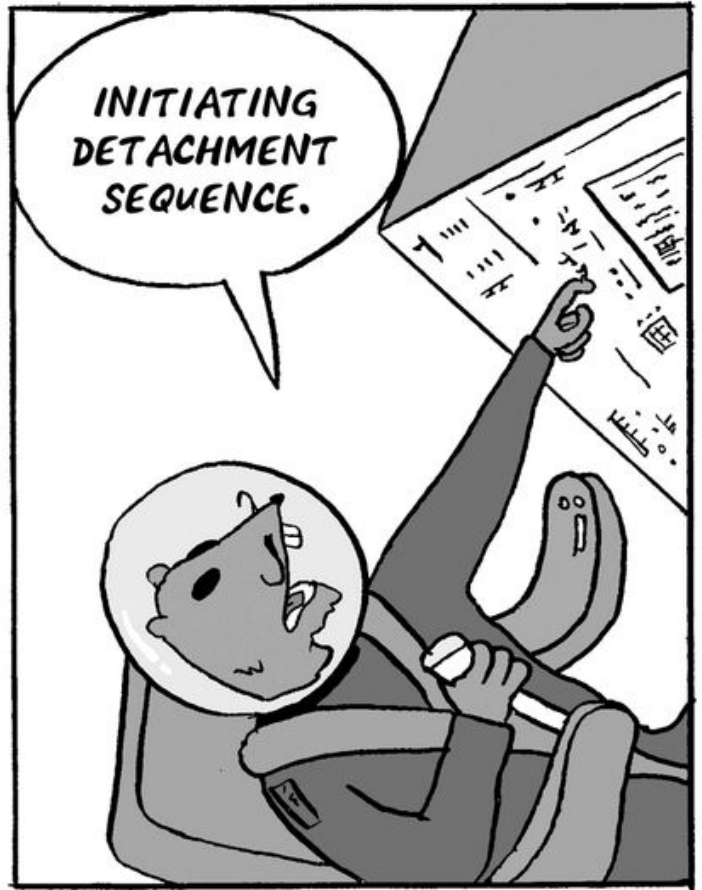
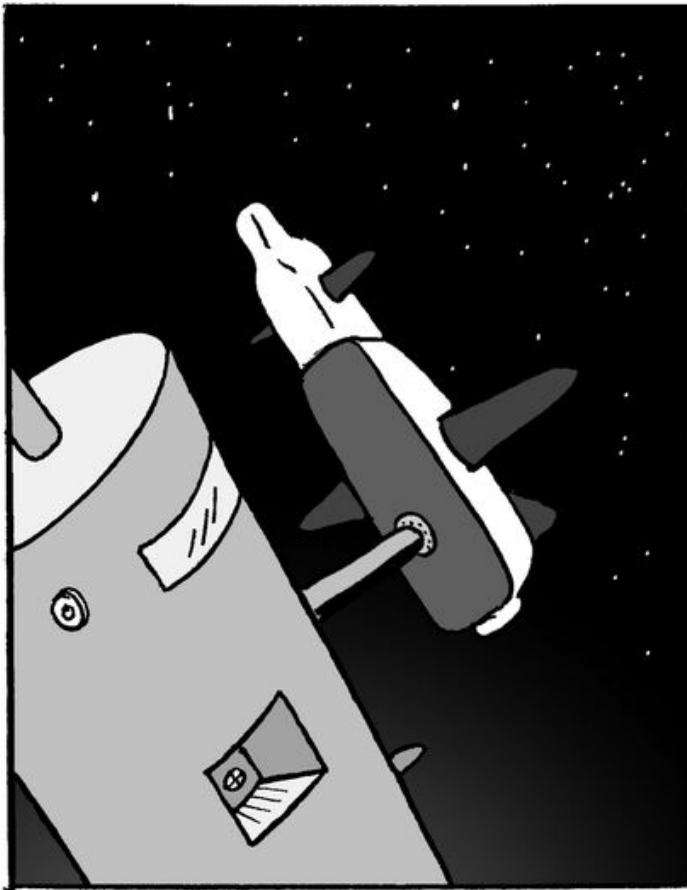
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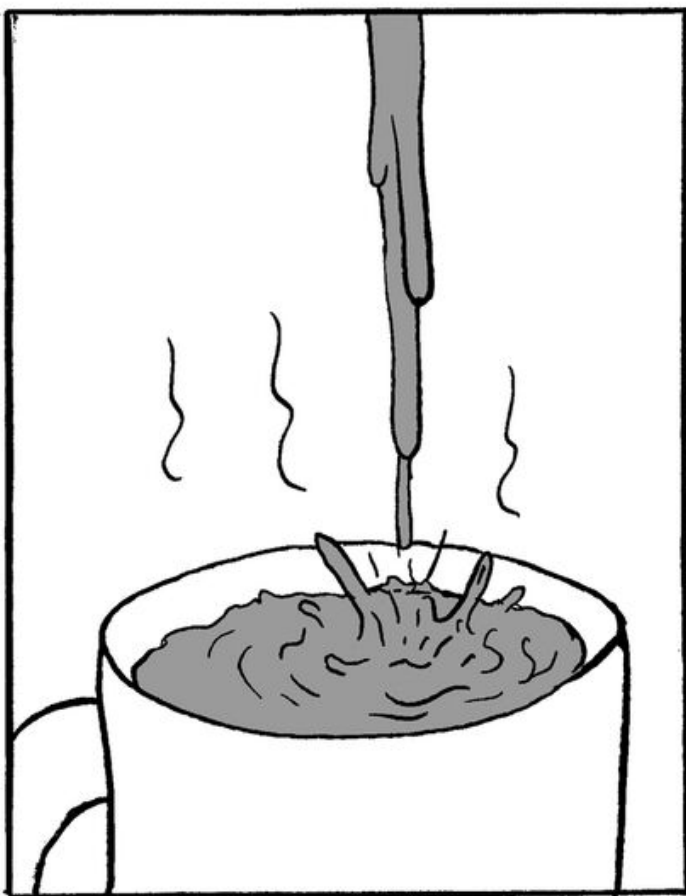
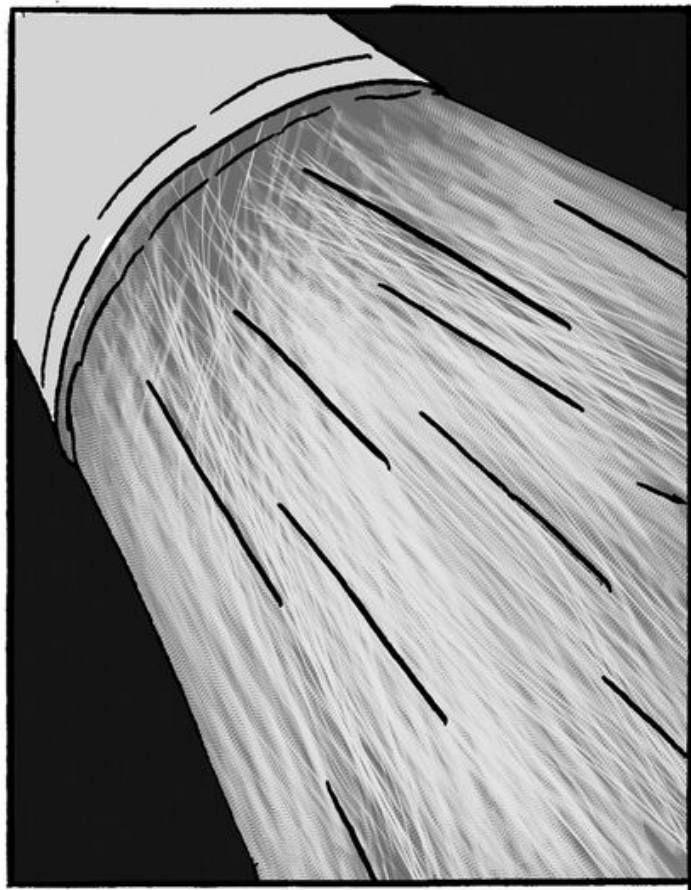
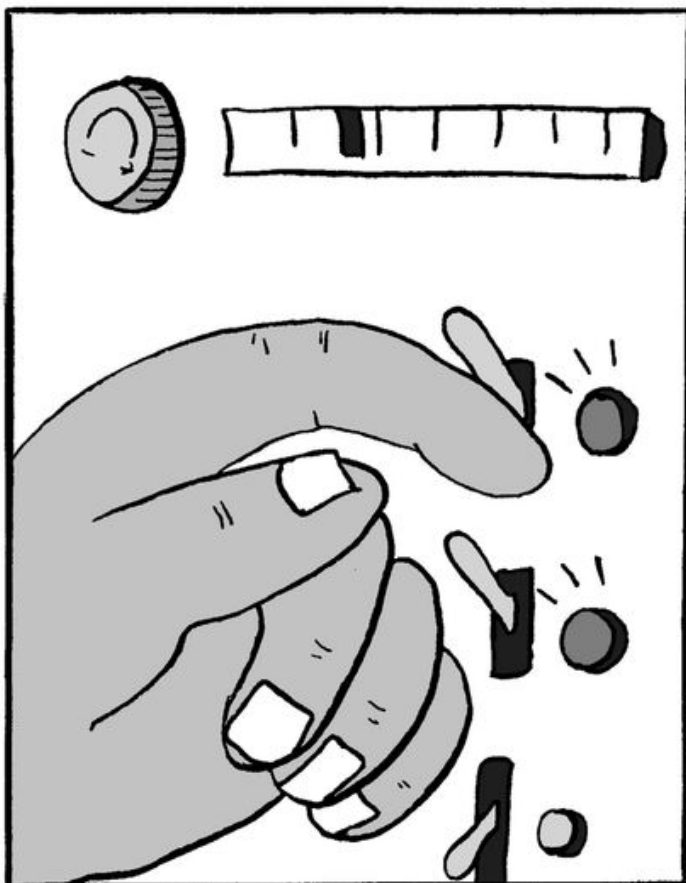
COSMIC DEBRIS

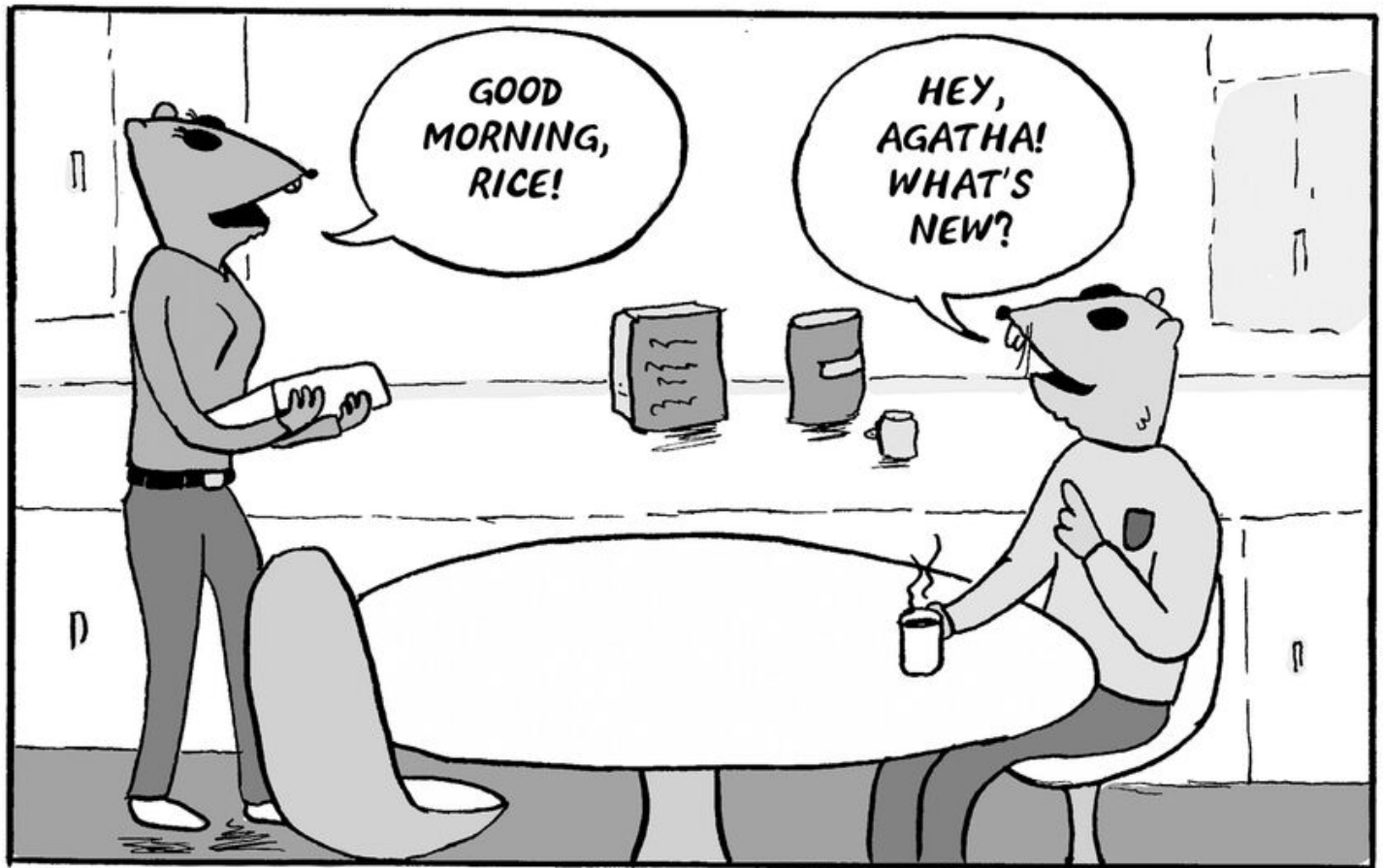
RAT TRACE



By CASEY BRILLON





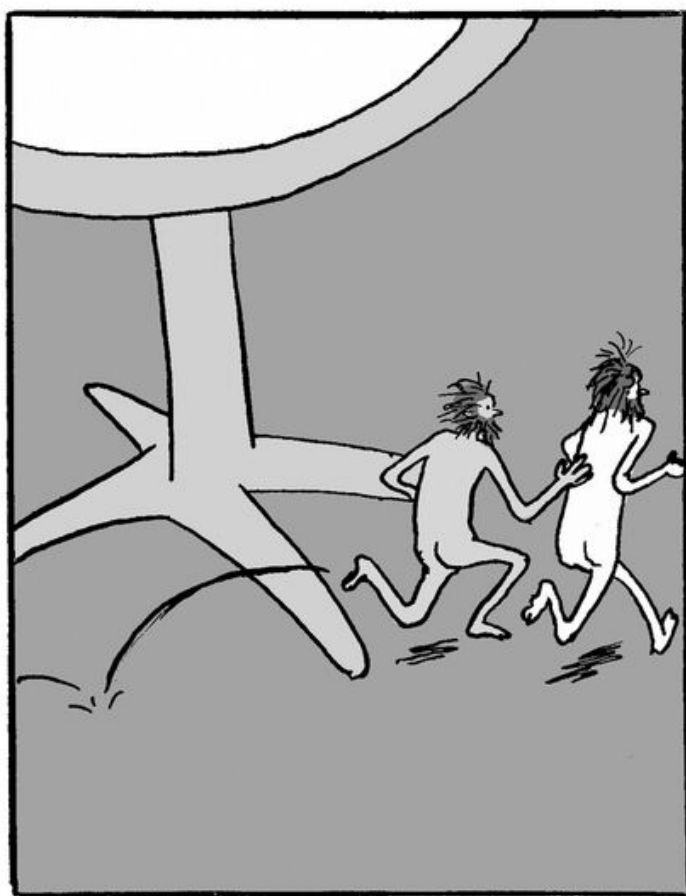
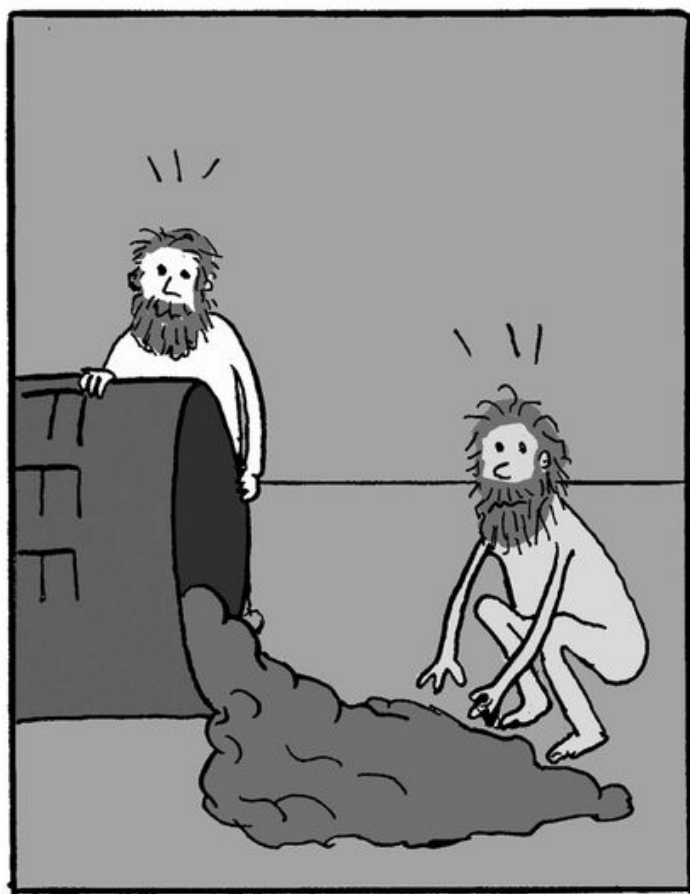
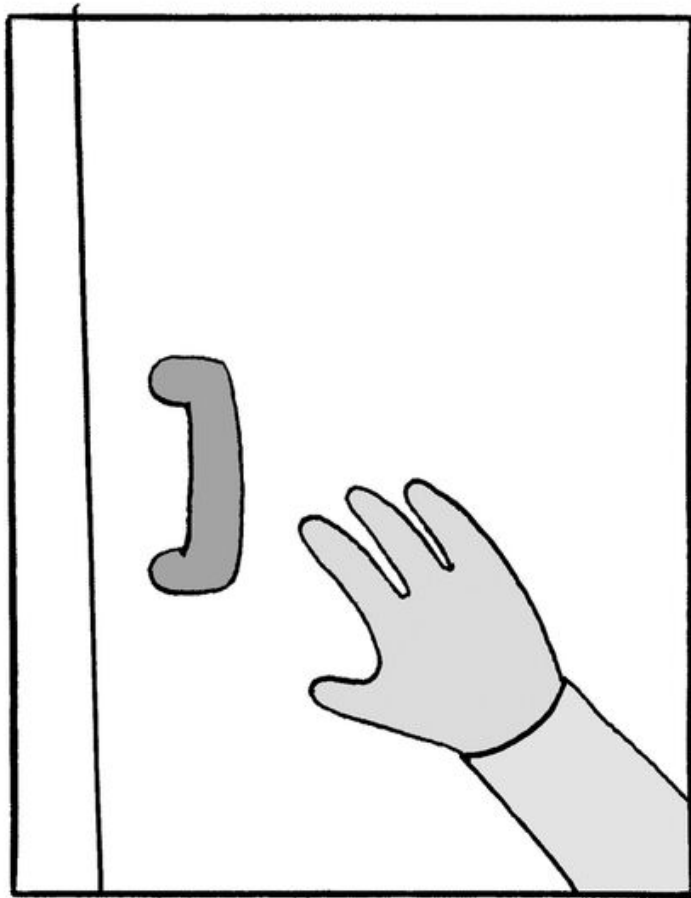


YOU KNOW ME, BARLEY
KEEPING THIS SHIP IN
MOTION. BUT I ALWAYS HAVE
TIME FOR A CUP OF COFFEE!



GREAT!
LET ME BREW UP A
FRESH POT. YOU'RE
GONNA LOVE THESE
BEANS.





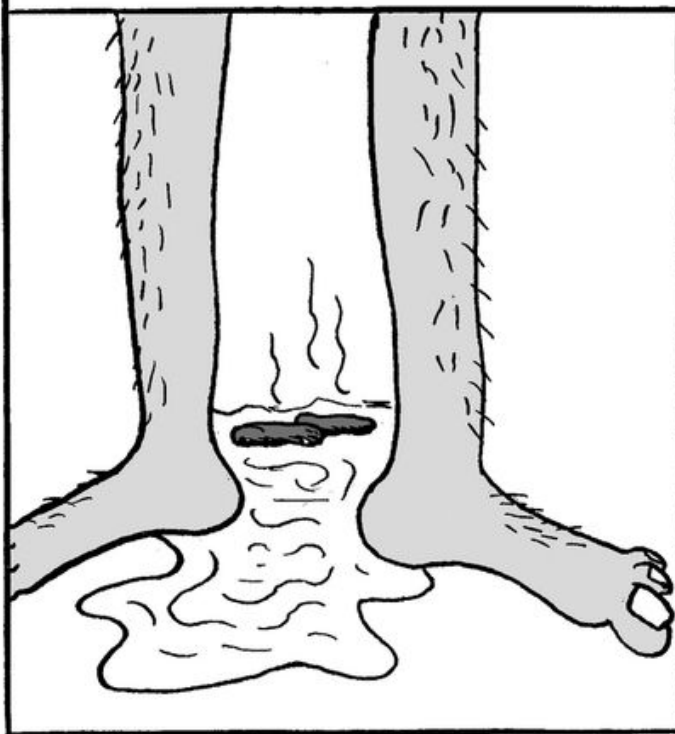


LATER

I WON'T SAY IT
WAS EASY, BUT
YOU NEVER HAD
A CHANCE...



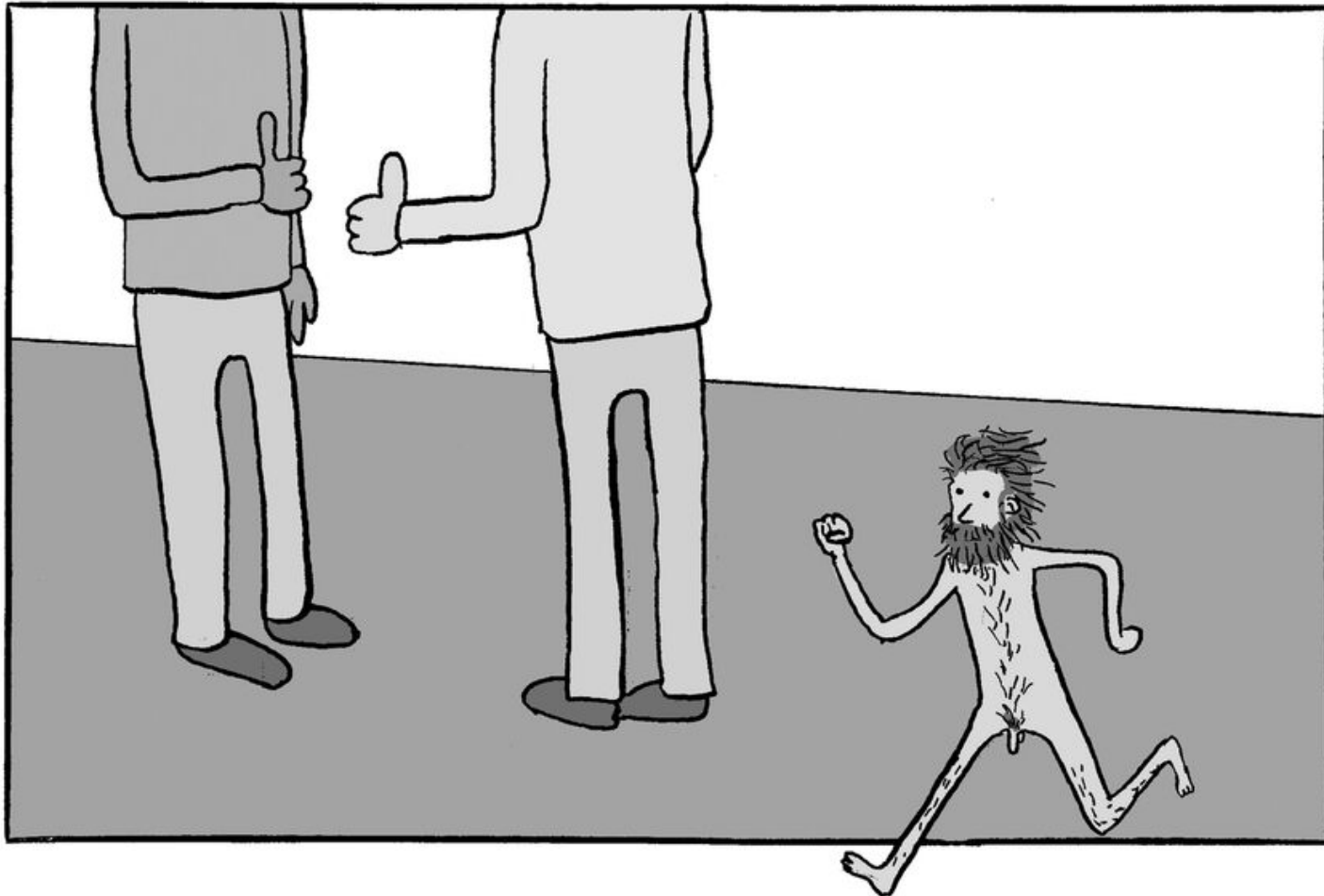
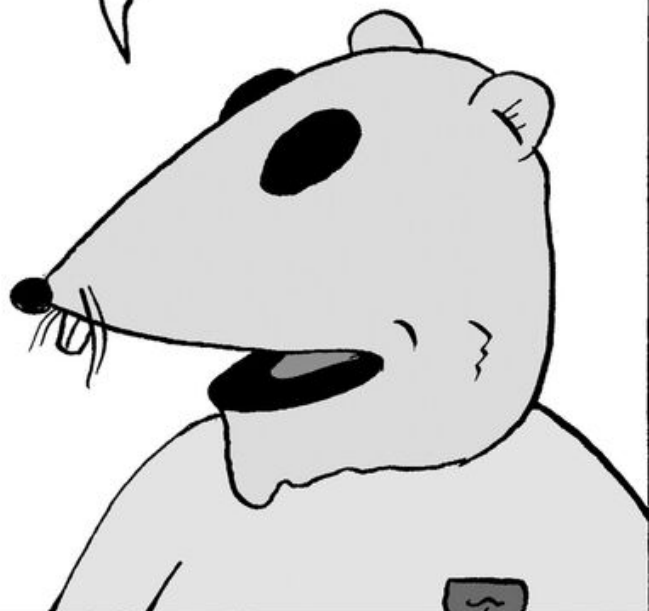
YOU DISGUSTING LITTLE
BASTARDS.



ANOTHER JOB WELL DONE, RICE!
IT SEEMS YOU'VE MADE QUICK
WORK OF THIS INFESTATION.



SIR, YOU CAN
CONSIDER THESE
PESTS ERADICATED.



forward
motion for
the everyday
ordinary



Awakened from a
bad dream this morning
by my alarm: 7:50

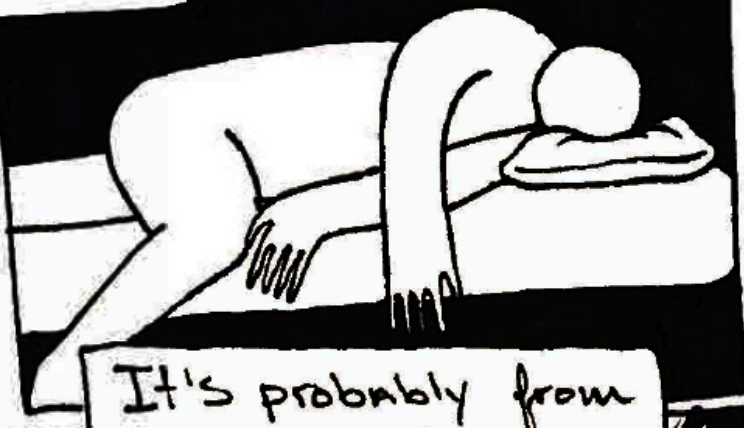
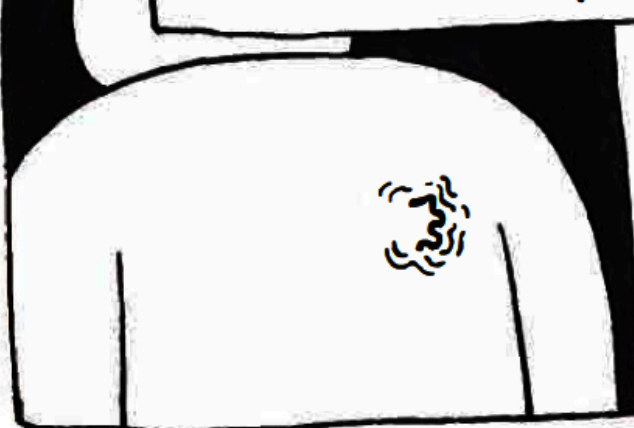


I had class at 9
but it was raining.

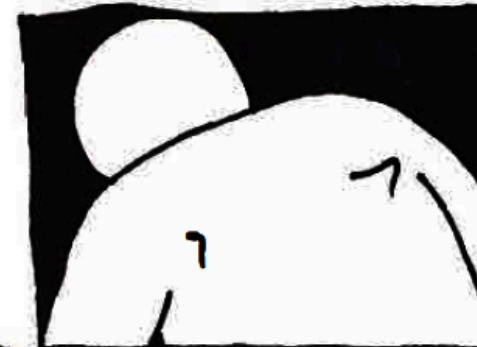
Didn't go.



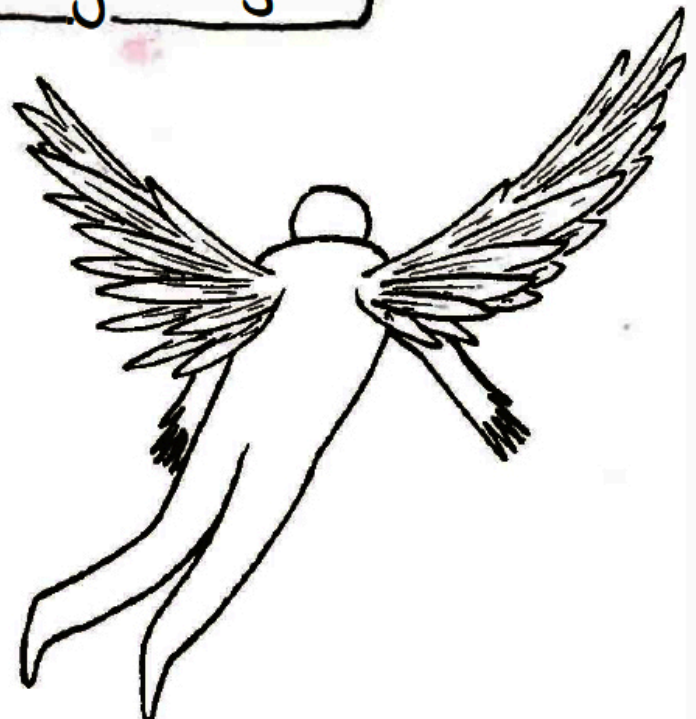
There's an annoying twitch
behind my shoulder blade
that won't stop



It's probably from
sleeping on it weird



But I'd like to think it's just the wings
I wanted as a kid finally growing in





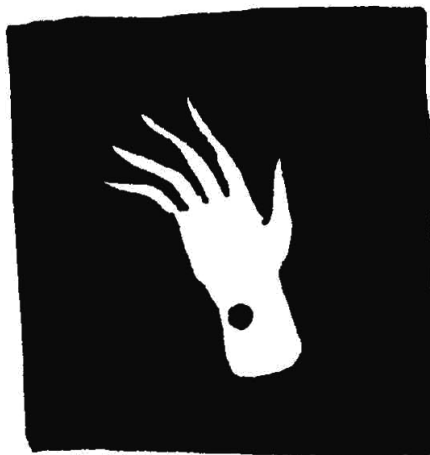
suspended in some sort
of soft limbo
plush confusion and hushed
frustration
A raw spot on the inside of
my cheek,
mouth adjusting to
changes.

Questioning identity,
feeling like an everyday
ordinary.

Determined chaos of Dada,
sinister surrealism surfaces
somewhere slowly,

striking strings in the
order of speradics.

Je ne sais pas quoi, mais
I do.



COLLECT
THE
PIECES

Animation inspiration: An interview with Tom Ruegger.

Conducted by Lauren Allen and Lauren Bryant



Tom Ruegger is an animator whose creations include Animaniacs, Pinky and the Brain, and Tiny Toon Adventures. He has worked for companies like Disney and Warner Brothers, and even created his own studio, Tom Ruegger Productions. He has won multiple Emmy Awards during his forty-two year career. His blog can be found at <http://cartoonatics.blogspot.com/>.

Art Ducko: What made you want to start working in the animation industry?

Tom Ruegger: As a child, I'd draw everything I saw on TV, and in high school I did the editorial cartoon in my school paper. Then, when I went to college, I was an English major and minored in film studies. I was a huge fan of the Warner Brothers cartoons, Disney, and Peanuts. I drew [and doodled] all the time, so I always wanted to make animated cartoons. I didn't know I would have the opportunity, but that was one of the things I wanted to do. So in college, there was a film grant being offered by the Arthur and Lillie Mayer foundation, and I scored [it]. That gave me some money to make my first animated cartoon, which was called "The Premier of Platypus Duck." Then I took that film—a sixteen millimeter dome—drove up to Los Angeles, and went around to studios to try to get

a job. The first studio I was invited inside was Hanna-Barbera. I met with Bill Hanna, and he gave me my first job in animation. I was an assistant animator, an in-betweener.

AD: When you were going through all this, what were the cartoons or shows or comics that greatly inspired your passion?

TR: Definitely the Warner Brothers cartoons. I recall giving a seminar at Dartmouth where I went to college. I had a bunch of Chuck Jones cartoons, and I talked about the detail that went into the cartoons that made them so funny. [For example,] you would see Wile E. Coyote's bloodshot eyeballs close in the camera at the beginning of the shot and then the next, you'd see him fall away to the very distant bottom of the canyon and see a tiny little poof. [Another example is] The cartoon Duck Amuck—again, a Chuck Jones cartoon—with Daffy Duck being put through all sorts of Hell; it's really brilliant stuff. I liked some of the Disney features, like Pinocchio. Back then, I thought it was the best feature animated film ever made. Snow White is also great. But when I was a kid, watching TV, the things that were on daily were the Warner Brother cartoons, and weekly you'd get The Huckleberry Hound Show or The Yogi Bear Show; I loved those. And I would draw them—they were easy to draw, so I really enjoyed the Hanna-Barbera stuff.

AD: That's crazy that Hanna-Barbera was the first studio that you started working at, since it was the one that you watched.

TR: Here's my story about getting that job. I drove to L.A. and I had two-hundred bucks. I really needed to get a job quickly. I stayed at a really cheap motel

on Sunset Boulevard, a really dingy place. There was a phone booth outside of the motel, and it was used frequently by women who were applying their trade out in the streets. They would hang out at this phone booth and get the occasional call that would send them off in some direction. At one point in the morning, after I was staying there for a day, I needed to use a phone to call up the different studios. I went out there and said “Can I use the phone?” and they said “Well, make it quick, this is a business line” [Laughter]. And so I called up Hanna-Barbera among other places and they said “Who did you want to speak to?” and I said “I want to speak to Mr. Hanna.” I was connected with his office, and I explained who I was: that I was out here from New Jersey, I was an animator (I was kind of lying about that), and I was looking for work. His secretary said “I don’t know, give me your number and if he wants to, he’ll call you back.” So I gave them the phone booth number. Then I went back to my little dingy room, but before that I told the young ladies out there “If a call comes for a guy named Tom, come get me,” and they were like “What? Go away.” So I’m coming up with my battle plan back in my room, and then I get a knock on the door. It’s one of the ladies of the night, and she asks “Are you Tom?” “Yeah, I’m Tom.” “You’ve got a call.” So I ran out there, and it was Bill Hanna’s office. He said “Please hold for Bill Hanna,” so I held. Then he comes on: “Hello?” I said “Yeah, hi Mr. Hanna.” “Get right over here, we’re really busy.” That was the entire call, and he hung up.

AD: And that was that!

“So the first cartoon I ever wrote was completely unacceptable for children viewing.”

TR: I got in my car, and I drove. I knew [the studio] was on 3400 Cahuenga Boulevard; the problem with Cahuenga Boulevard is that it is everywhere in Los Angeles: Some of it’s in the valley, some of it’s in Hollywood...it’s bizarre, it’s one of the weirdest streets. If you’re ever in L.A. and you get on Cahuenga, it will take you meandering all over the place. So I finally get to Hanna-Barbera, and I’m escorted into Mr. Hanna’s office. He’s got some guys there, and everyone’s be-moaning that they have way too much work to do and

not enough people. I show them my portfolio, which had my sixteen millimeter film, and he says “We don’t work in sixteen millimeter. We make thirty-five millimeter films, so we have no way to see this,” which was a problem. I had it in my portfolio on slides, and so they put the slides against the light in the window. Hanna said “I don’t know if you can draw or not, but I’ll give you a one-month trial period to see if you survive. Good luck, you start tomorrow.” So I arrived at the right time, right place, and they had a lot of work. That’s how I started my career.

AD: That’s such a funny story! Why did you decide to focus on creating children’s cartoons, and did you ever think about creating cartoons for adults? I feel like there are a lot of innuendos in the cartoons from the ‘90s.

TR: I honestly never thought of the cartoons I made as specifically for children. Yes, I knew that kids were watching because of the time of day these shows were airing, but the things I grew up with—the Hanna-Barbera shows, Huckleberry Hound, Yogi Bear, Disney—they were family entertainment as far as I was concerned. I was happy to work on stuff that was being shown in the morning, but I thought a lot of it worked for entire families. At that time in Hollywood, almost all the work being done was for the Saturday morning time slot, with some afternoon communication. By the way, when I started, I wasn’t out there pitching shows. I was just trying to get my foot in the door and work in animation. It’s when you start going out there as a writer/producer/creator that you’re pitching shows. That’s when you can cherry-pick what sort of audience you’re going for; that’s when you can say “I intend this for an adult audience, or a teen audience, or a kid audience.”



But at that point in my career, I was just happy to have a job.

AD: How long did it take before you were able to start pitching shows and putting your own creative ideas out there?

TR: That's a good question. I worked as an assistant animator and animator for two years at Hanna-Barbera. Then, around 1980, Hanna-Barbera started shipping a lot of their animation work overseas, so I had to scram. I wrote what I intended to be my first professional script. It was a comedy short about two dogs, but they were human-like dogs; they hung out at a bar and they stood upright. It was these two pals, and one of them was a solid citizen dog, and the other one was sort of a mooney guy whose girlfriend just broke up with him. He's suicidal, and so he says "I'm going to kill myself," and the friend says "No, don't do that." The cartoon was about him trying to kill himself in various elaborate ways, and his friend saves him every time, but gets annihilated. It's a little like Wile E. Coyote. The friend gets completely destroyed each time, but in the next scene he's back to normal. I sent this to the different studios, including Filmation studios. They read it, and they brought me in and said "This is really funny, but we can't possibly make it." So the first cartoon I ever wrote was completely unacceptable for children viewing. It was a very funny cartoon—I should probably make it someday, just to show you where I come from. Anyway, so I worked at Filmation for a couple years as a writer; they needed writers and they had very limited animation in their cartoons, so that held back the quality of the shows, I thought. I wrote a lot of action/adventure stuff like a show called Blackstar, Flash Gordon, Tarzan and Zorro...a bunch of stuff. Ultimately, I developed the He-Man show for them—I didn't create it, but I certainly put it together. And then the last thing I did was Gilligan's Planet, and I realized "I gotta get out of here" [laughter]. It was Gilligan's Island but it was set in space, so I realized "this is not a good thing, I gotta stop." I heard that there were some writer openings at Hanna-Barbera, so I went and met with Joe Barbera. The first time I was there, Bill Hanna hired me, and the second time I went there, Joe Barbera hired me. This is bizarre, but within three months there, I was the story editor of the Scooby-Doo series. I got there, they tried me out on a few different shows, a few different scripts, and they said "Hey, he's pretty good, let's put him on Scooby," and they made me the

story editor. The day they did that, and I accepted the position, I had never seen an episode of Scooby-Doo in my life. They thought I had, but no. So that was on a Friday, and I took home these big, clunky, three-quarter inch videos of the first eleven years [of the series]. I brought home a lot of Scooby-Doo episodes, and got to know him pretty quickly. I stayed on Scooby for several years. I was working on Scooby from the beginning of this run, from '82 to '89, and I was doing A Pup Named Scooby-Doo. I was doing Pound Puppies and other shows as well. I started as a story editor on these, and then I eventually segued into producing and co-producing The 13 Ghosts of Scooby-Doo on my own, creating and producing A Pup Named Scooby-Doo.

AD: Out of all these shows that you've made, coming into Scooby-Doo with no prior knowledge, how would you say that experience differed from the shows you produced from scratch, and which of these were the funnest to produce?

"We started as an industry with products that geared towards family, and we were making cartoons for anyone that happened to be sitting in front of the TV at that moment."

TR: Again, the first one I produced where I had free range to do whatever I felt was right was A Pup Named Scooby-Doo. Prior to that, I had been story editing and working with others and enjoying it, but not necessarily making it or cutting it out of whole cloth. A Pup Named Scooby-Doo was the first time I really was allowed to be free in my creativity. In that show, I tended to put a lot of Tex Avery-type gags in it, such as big wild takes. And it became a little bit meta, in that it was commenting on previous incarnations of Scooby: I made Daphne a rich little girl in boots; then I made Fred to be sort of an idiot, dope, a clunky straight man; I gave the origin to the whole franchise; and I named the town Coolville, which has somehow sustained. They use the name of the town in their current incarnations. I liked the Pup Named Scooby experience and

it was the first Scooby to be nominated for an Emmy award. It didn't win; it lost out to Winnie the Pooh. Anyway, the strength of the Scooby show ultimately landed me in the position to become the producer and showrunner on Tiny Toons because Scooby was doing well and Jean McCurdy, who at this point was my boss at Hanna-Barbera, moved over to Warner Brothers. She took an episode of Scooby and sent it to Steven Spielberg and said "The guy who made this is who I'm thinking of having join me and getting us going on Tiny Toons." Steven looked at it and said "Yeah, that sounds good, let's get him." Of all the shows, creatively, the most fun and most freedom and creativity that I was ever allowed to pursue was on Animaniacs. Animaniacs came after the success of Tiny Toons, which was a big hit. Steven and Warner Brothers wanted a sequel or follow up and basically he said, "Tom, what do you want to make?" I said, "I want to make something brand new. I don't want to make a sequel per say; I want to do a new batch of characters, our own original characters, with no connection to Loony Toons in the past: just new stuff." So they gave me the freedom to pursue that, and by then, Warner Brothers had gathered a brilliant team of writers and artists and musicians and creative people and everybody pitched in to come up with great stories and new characters. It was a wonderful time to be involved and it was a great experience to have the position to say 'Yeah, I love that; I don't love that; let's do this, and not do that.'

AD: That show become so popular and well known, so it worked out!

TR: Yeah, that's the show. If I have a legacy in this business and my career, that's the show that I feel most proud of. I feel the show has a great deal of me in it.

AD: You've been working in animation for a long time.



How has industry changed over the years?

TR: We started as an industry with products that geared towards family, and we were making cartoons for anyone that happened to be sitting in front of the TV at that moment. We weren't really focused on specific age groups. Scooby worked for everyone, Animaniacs worked for everyone. Today cartoons are made for very specific demographics: Disney Junior is made for kids two to five, Disney XD is six to eleven. Nickelodeon had the same sort of game plan: very young for some shows, and preteen for a lot of others. [This system] makes [animation] very young, but I don't think it needs to be that young; I think kids will gravitate towards what's funny and what's good. That's really for me the chore—to make something that's funny, good, and entertaining, and that the audience will find it. That would be the biggest difference between then and now.

AD: Do you have any favorite modern cartoons that you gravitate toward?

TR: Well, I have enjoyed South Park all along. It's always worked for me, and I still enjoy it. Sometimes it gets a little esoteric. Sometimes when the stories have many episode chapters to them I get a little bit lost, but it's brilliant; the writing is brilliant, the performances are just fantastic, and even though the animation is often clunky, it's fun to look at, too. I'd say that's the one that I gravitate toward. Are there shows that you two like?—and if I haven't seen them, I'll watch them. What current shows do you find appealing?

AD (Lauren Allen): That's a great question-- I wasn't prepared for an interview! [Laughter] I think that a lot of the newer Cartoon Network shows are pretty brilliant. I have always been a fan of Steven Universe, they just came out with Craig of the Creek, and a lot of Adventure Time is great.

AD (Lauren Bryant): Back when it was going, Avatar the Last Airbender was a really brilliantly done show. It's really interesting. It also deconstructs what you were talking about, because it is a kids show, but it also deals with such adult things, like war and genocide, so you can watch it at any age and it's still good.

TR: That's a very sophisticated show; the animation is very is excellent and the storylines are really good. I like that show. You know, I enjoyed the Batman series

when I was making that. I'm working on something that has that sort of feel to it, and doing some comedy things that are in the style of animaniacs, but I'm specifically going for a slightly older audience; I'm going for some comedy that perhaps not every parent would approve of. It's not disgusting, but it's a bit pushier and edgier than Animaniacs became. There's another show that I've seen, Gravity Falls, that was pretty good.

AD: That's a great show, I've heard great things. What are the biggest challenges of working in the animation industry?

TR: What I've found recently is schedule and budget—schedule more than anything. When you're writing a paper, have you noticed that when you write it, it would benefit greatly if you did a draft and came back and looked at it the next day, fresh, and could tweak it? That's the case in animation, where often the schedule is so brutal, so demanding, so time consuming, and you're always up against it; you've got a gun to your head to get something done. You don't always have the luxury of fine tuning—In Animaniacs, the fine tuning had a tremendous amount to do with its success. We were making those cartoons two years before they went on the air. We began the process that far in advance. So, by the time the first week came around, we could cherry pick what were the very best episodes, and that gave us a great start. You only have one chance to make a good first impression, so we started really strong and sustained. So the challenge is schedule; when the schedule is brutal, it impacts the quality—

AD: Yeah, especially in a creative industry.

TR: —And you know, I'd like to do a feature film where the schedule is nice, long, and leisurely, but that opportunity has not arisen lately.

AD: Just to wrap up, we wanted to ask if you had any recommendations for people like us who want to enter

the industry.

TR: Are you writers, artists, cartoonist?

AD: We're both editors, artists, and comics students—we do a lot of things.

TR: You want to get your faces, yourselves, and your work—whether it's scripts, designs, or comic strips—out there to as many people as you can. I find that no one of your generation believes me, but showing up at places, dropping off your material, and showing that you're a human being is good. It shows that you're actually physically available for work; you're not some freak, but someone who has their stuff together...and you've found the address [laughter]. I think face-to-face meetings are very good and important because names that are just on the internet can be lost. I would have a good writing sample, some great character designs, and if you want to be a storyboard artist, some sample storyboard pages. Chances are they will give you a storyboard test—I'd get to know the software; Storyboard Pro is very popular now. If you could take a class in flash, it wouldn't hurt. Basically, show off your skills so that someone hiring would see that you would be a benefit to the company. Also, keep in mind that there are people that you meet at some of these companies who are the wrong people to meet. In other words, there might be a perfect person at a company that would hire you in an instant, but you have to be in front of that person, and sometimes it's hard to get to them. So if you really wanna work at a specific company, you might want to interview with several people there. There will sometimes be people that are jealous of your talents and say “No, we don't have anything,” because they are worried about their own gig. It's a fairly competitive business, but the people that really love it and have talent can get in and have a nice career.

AD: I feel like we got a pretty well rounded image [of the industry]. Thank you so much for talking with us and thank you for your time today.

“Often the schedule is so brutal, so demanding, so time consuming, and you're always up against it; you've got a gun to your head to get something done.”

ANIMAL BEHAVIOR

EMPTY PROMISES

STAY HOME

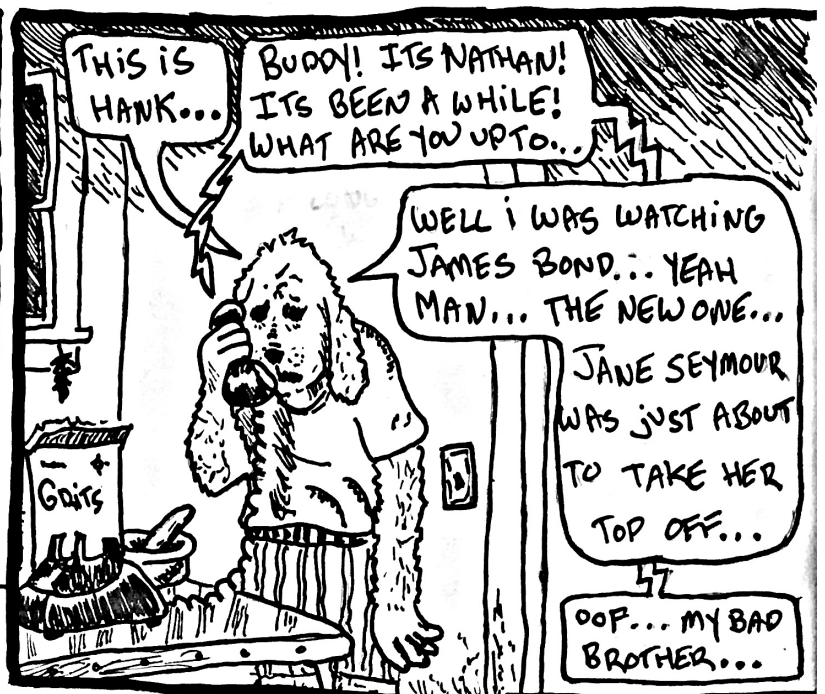
HANK AND HIS HUMAN, NATHAN, HAD BROKEN UP AMICABLY ABOUT A YEAR PRIOR...



JUST AS HE BEGAN TO FEEL COMFORTABLE IN HIS ISOLATION...



REMEMBER MY GOOD PAL SLEDGE? HE JUST CAME BACK FROM NEW ORLEANS WITH OUTTA THIS WORLD ACID... YOU IN?



OOF... MY BAD BROTHER...



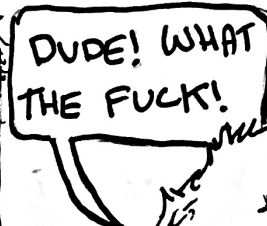
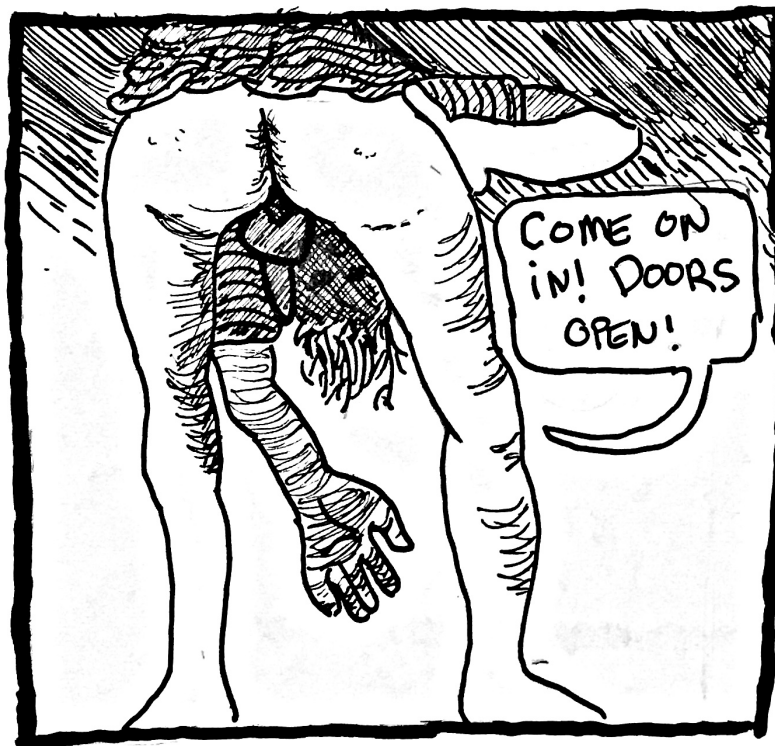
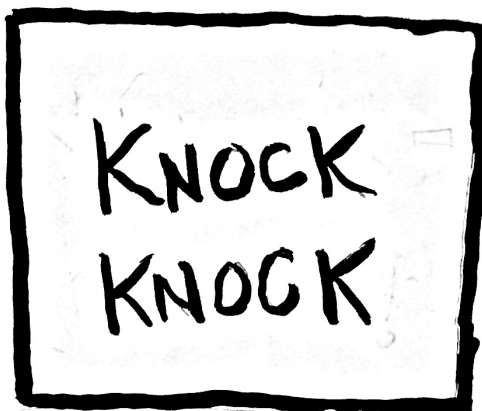
STILL, AFTER ALL THIS TIME I CANT SAY NO TO A PROPOSITION LIKE THAT... DAMN...

I'LL BE OVER IN AN HOUR...



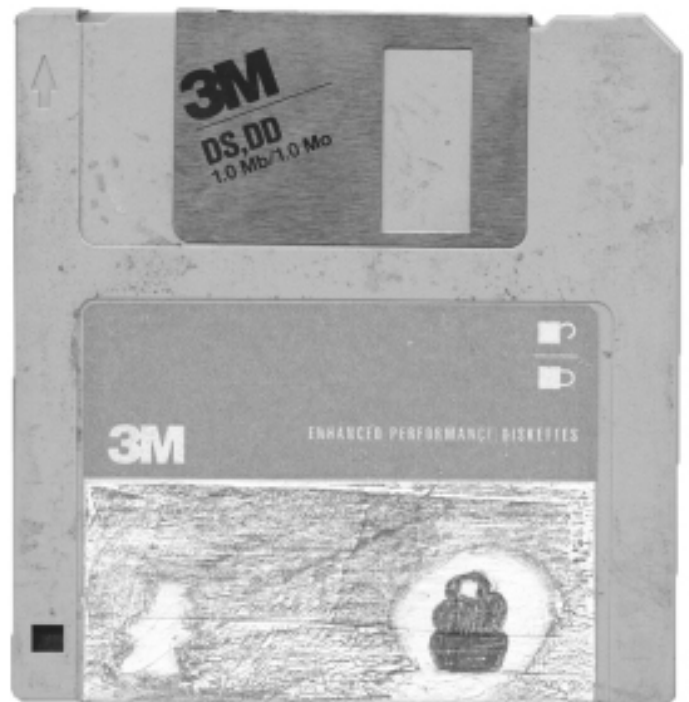
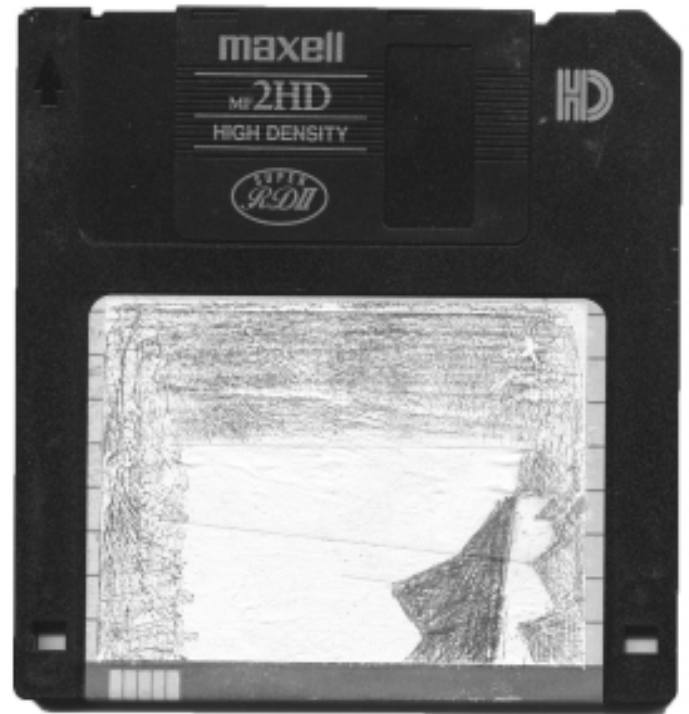
OH AND NATHAN... NO WEIRD SHIT THIS TIME...

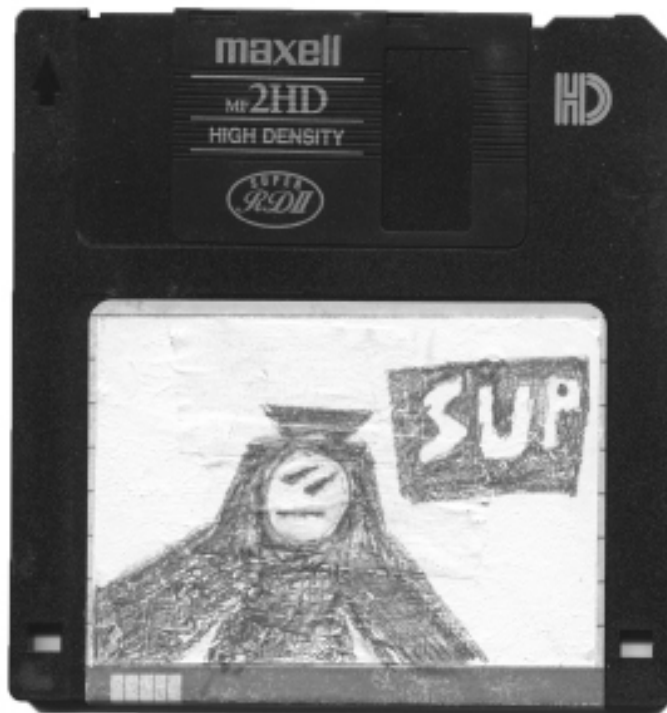
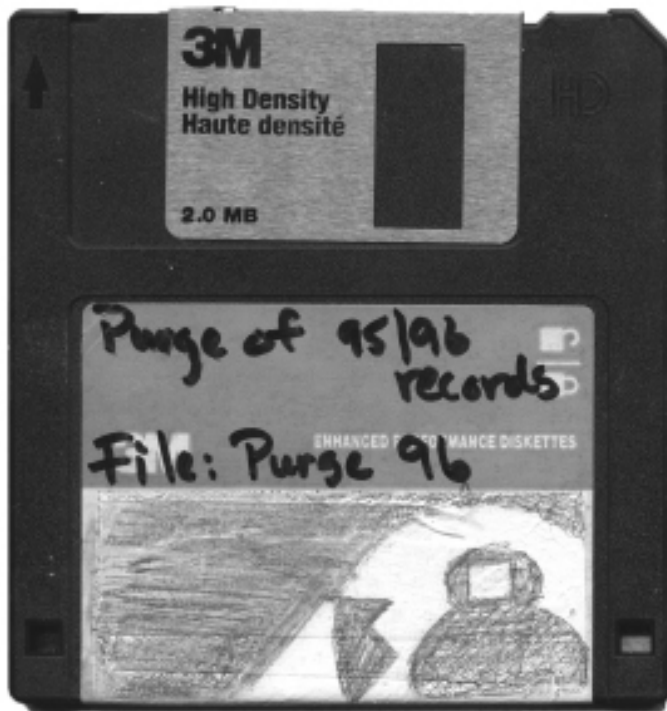
AHA... RIGHT...



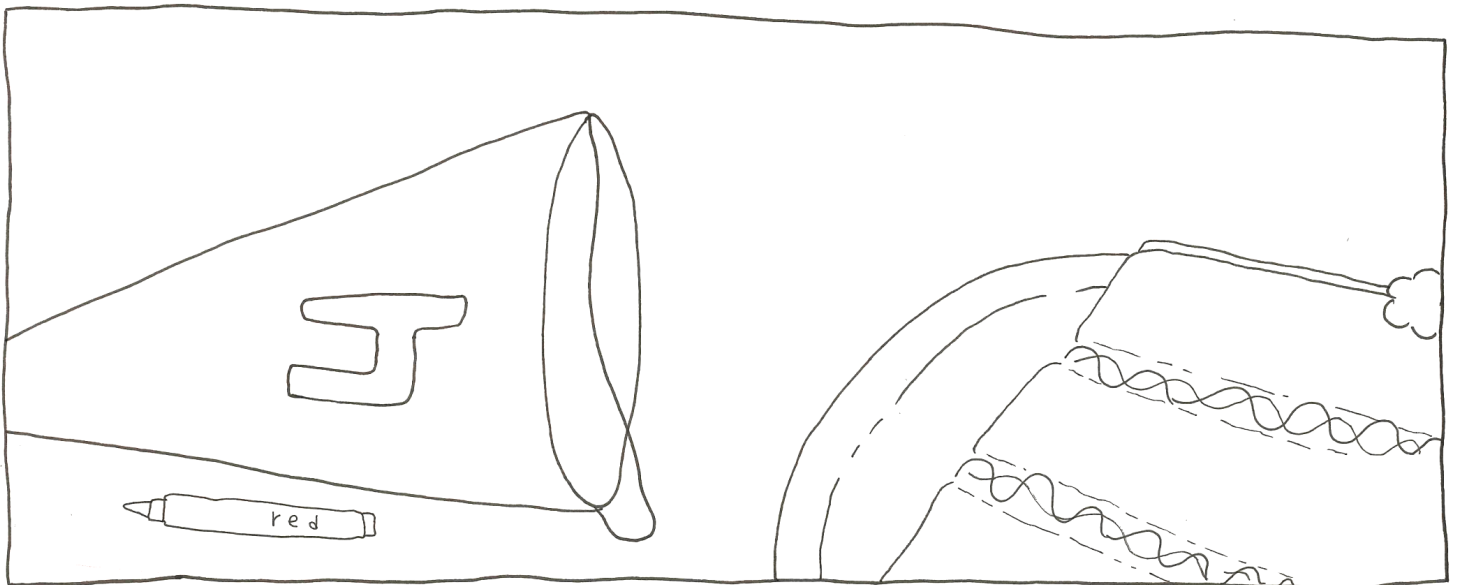
Memory

Cullen Sharp

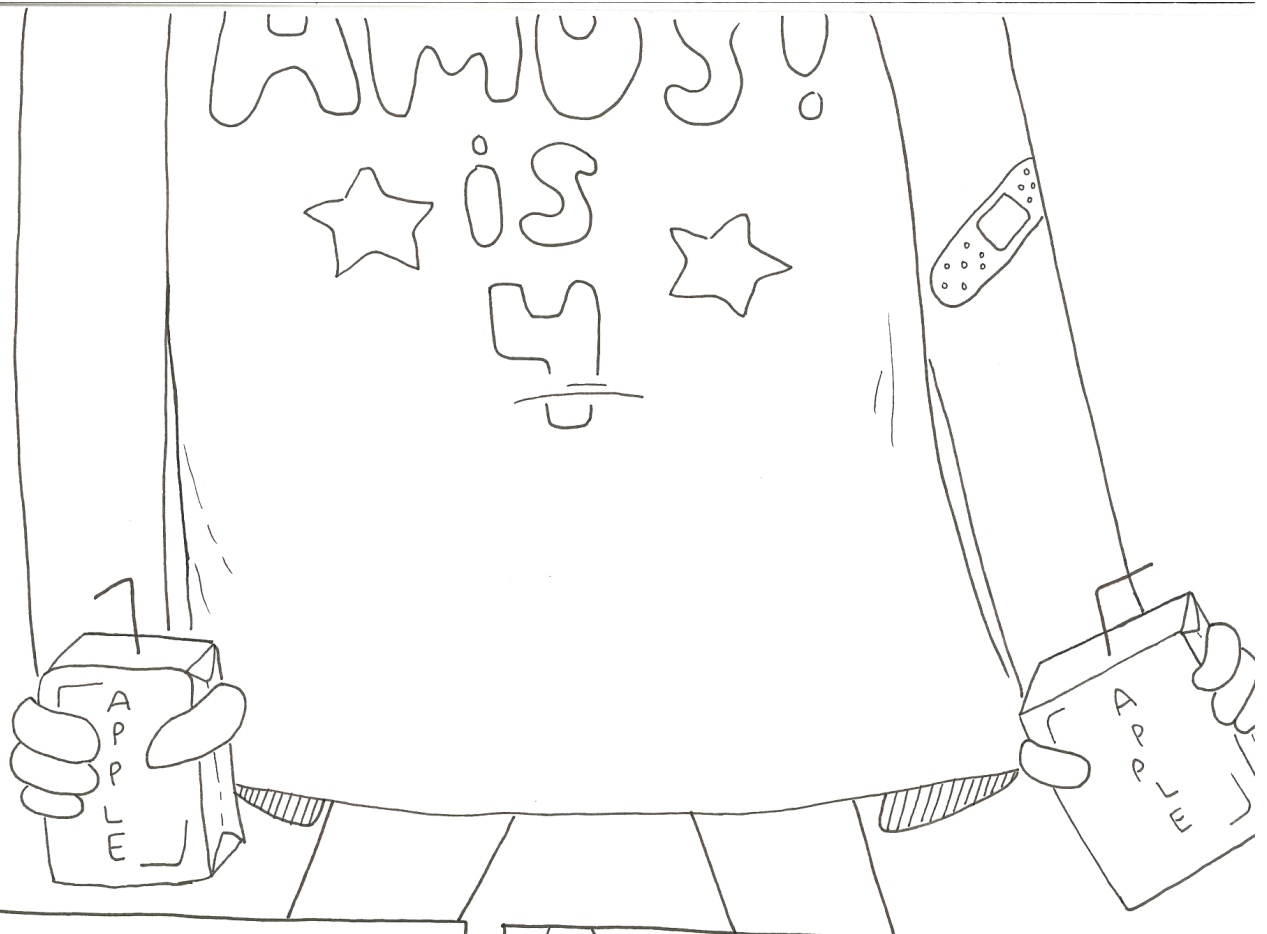


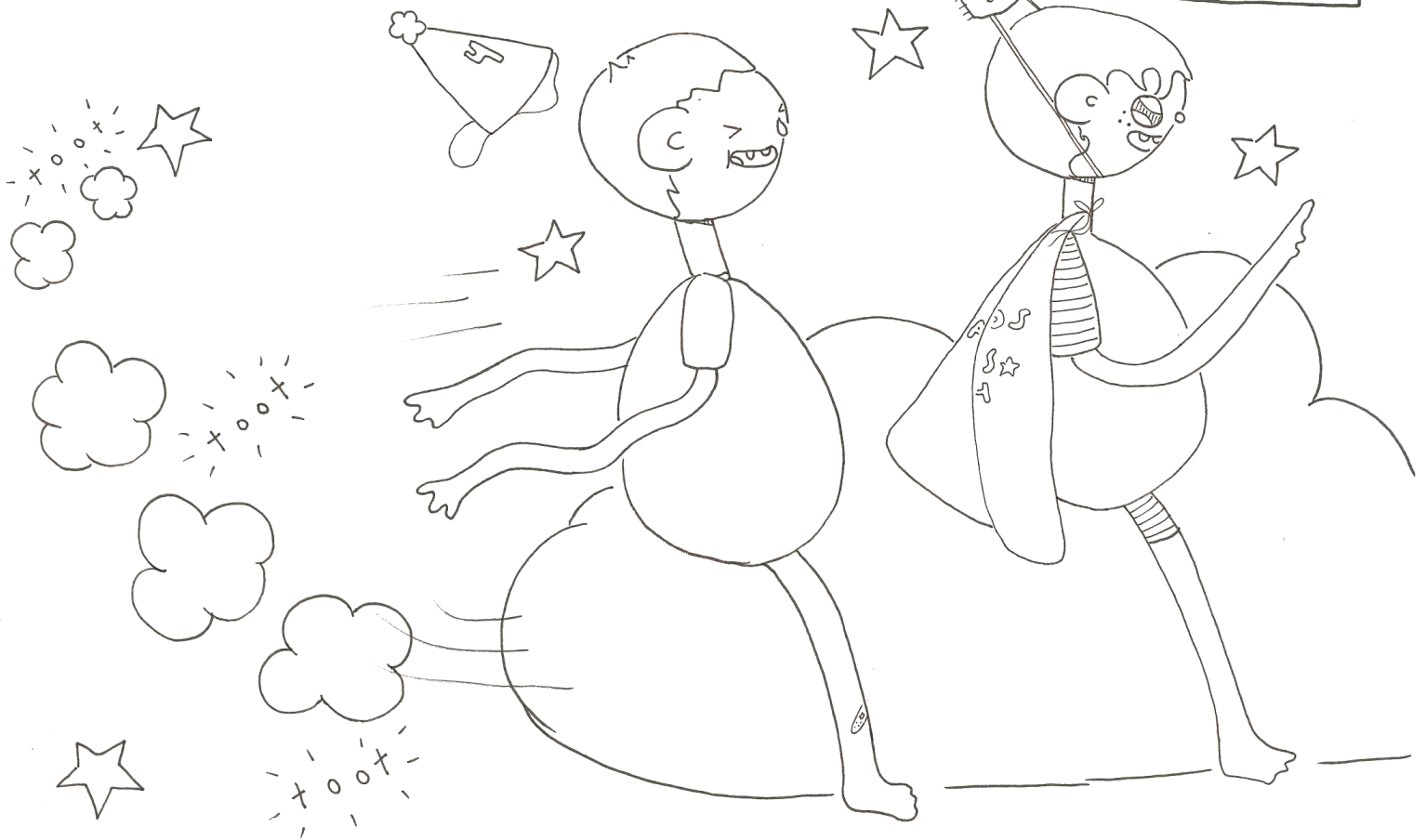
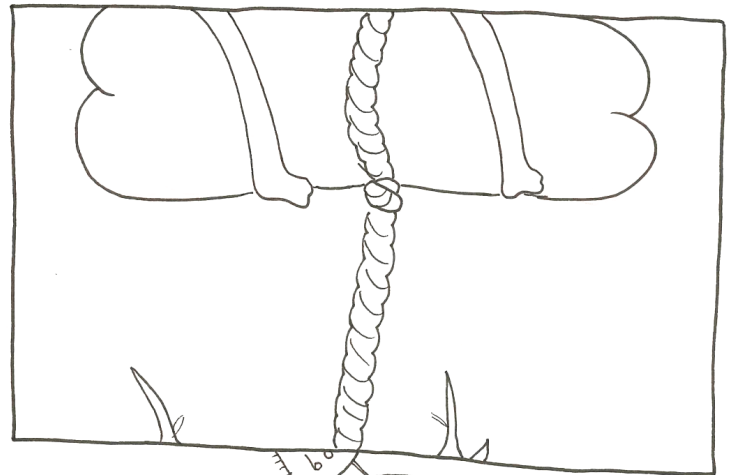
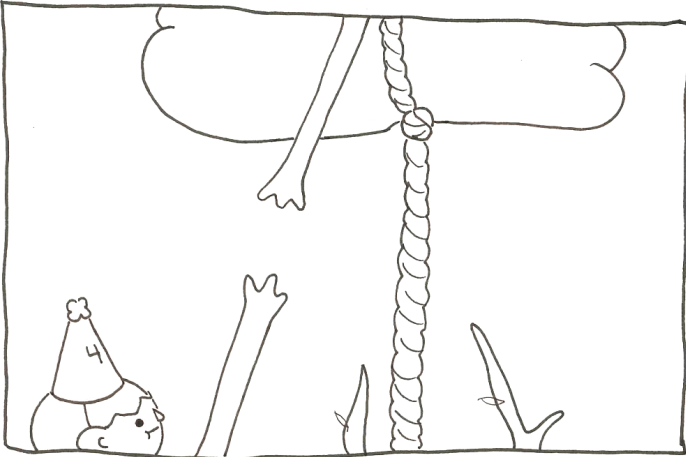
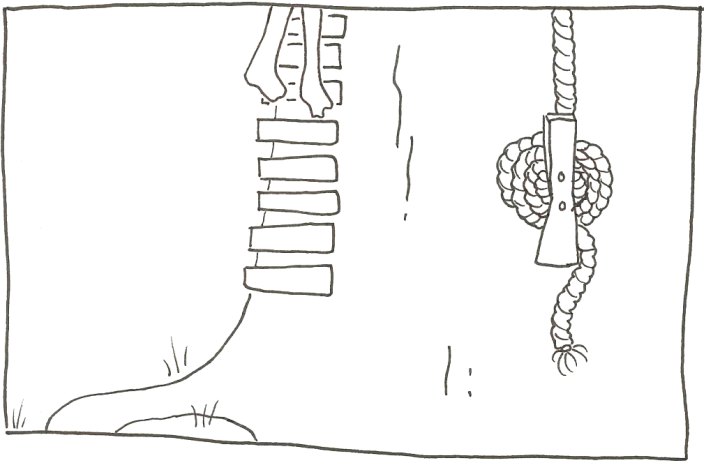


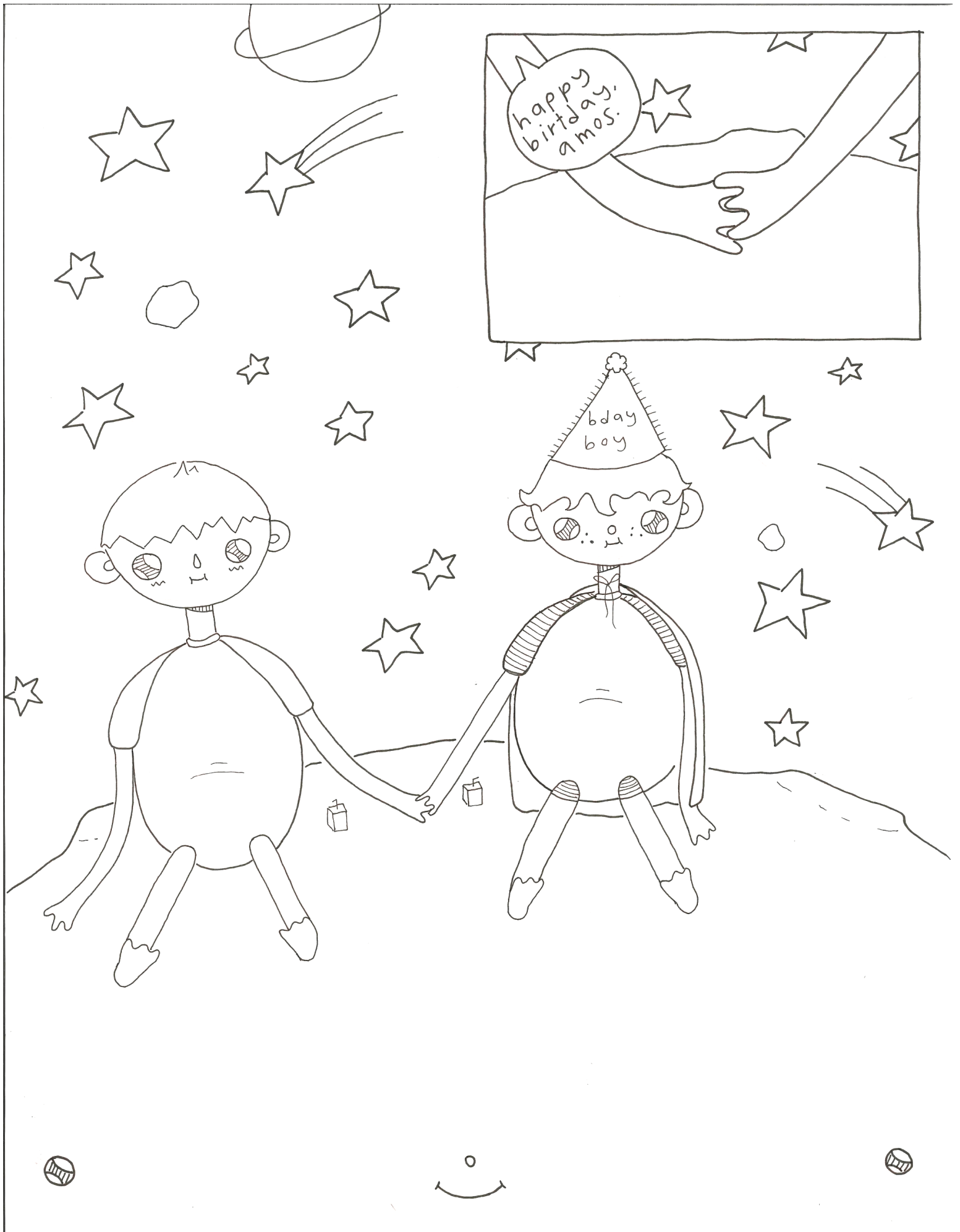


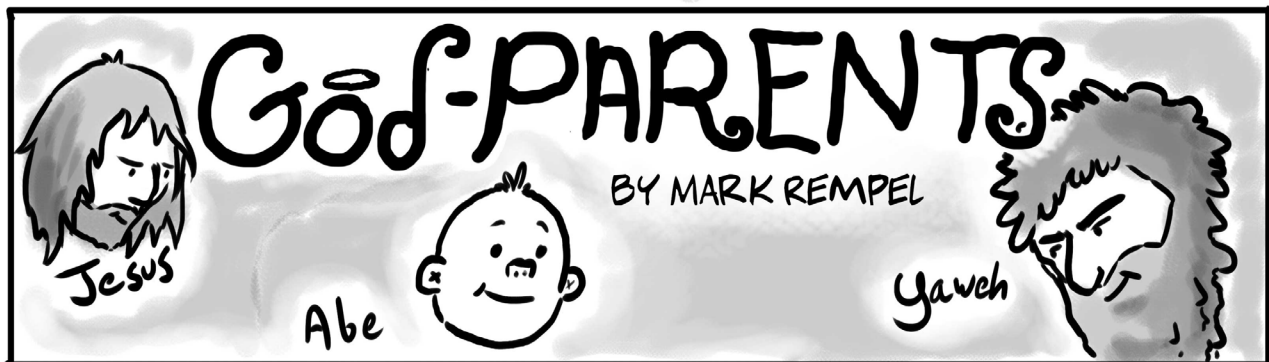
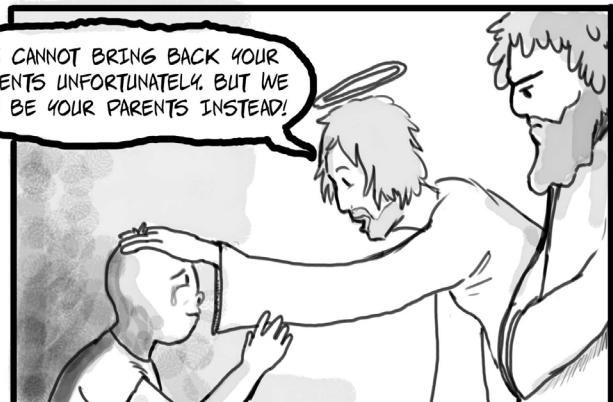


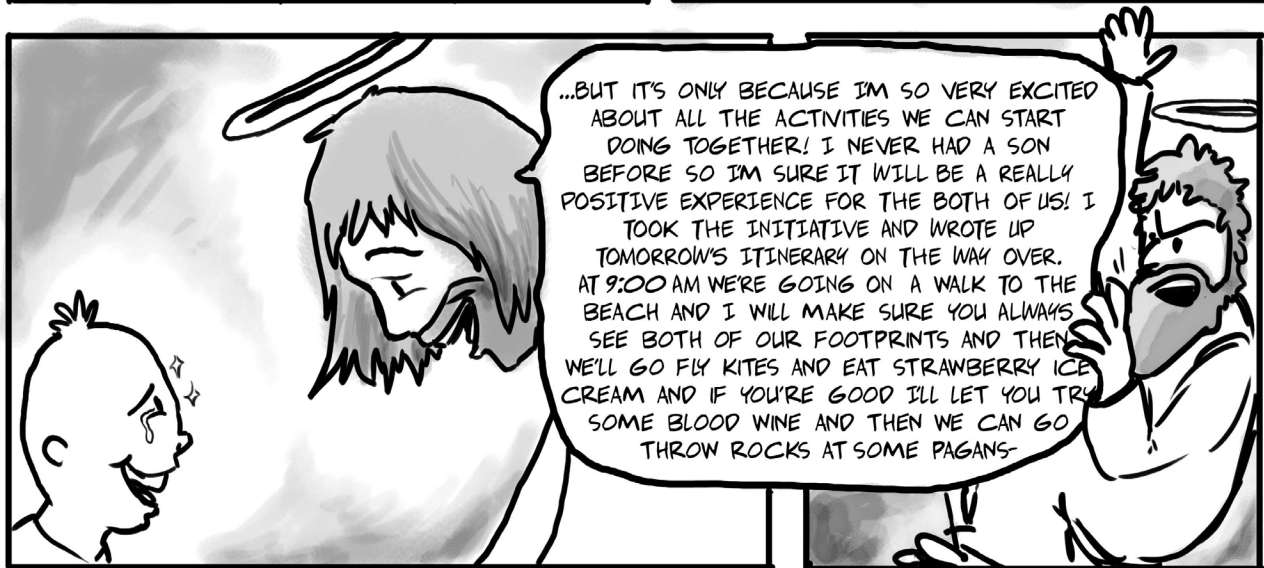
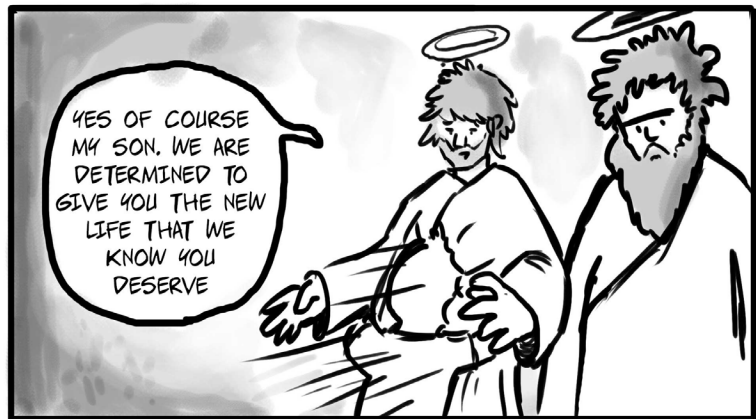
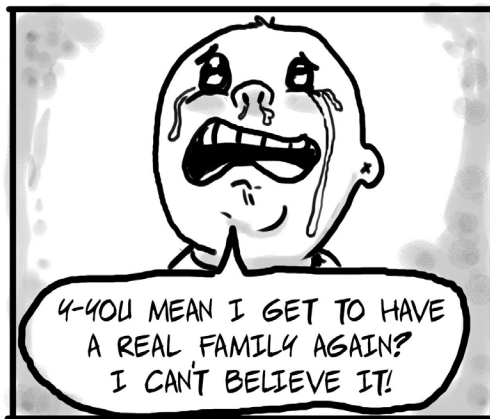


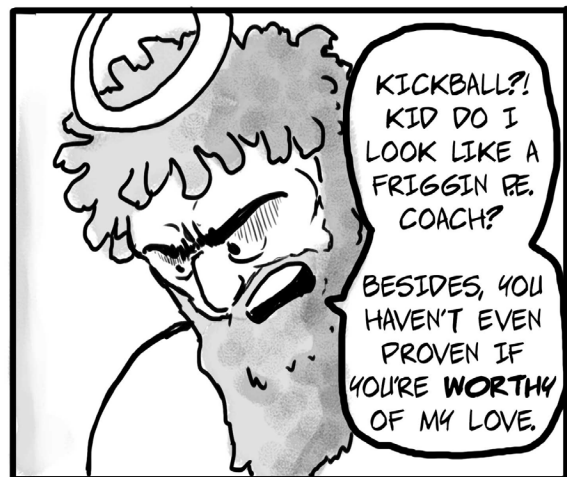


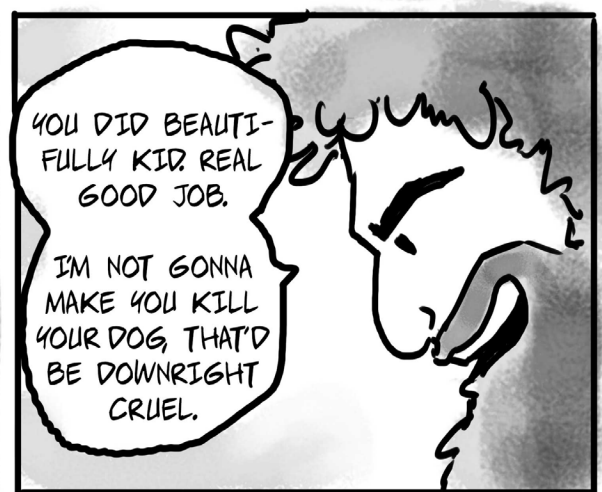
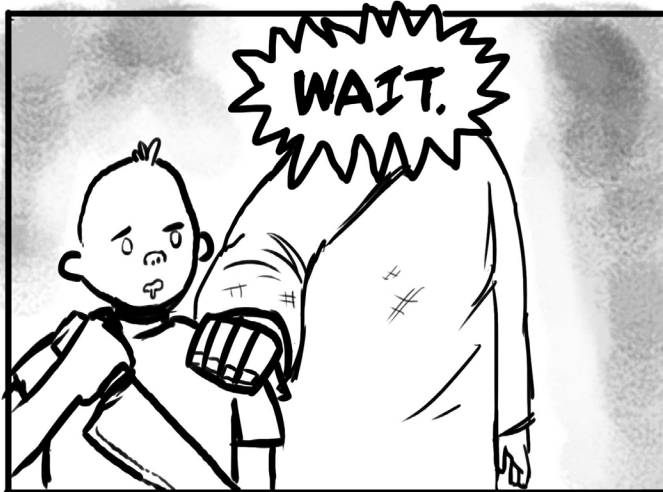
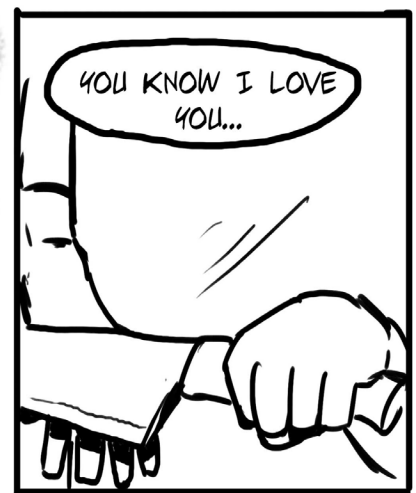






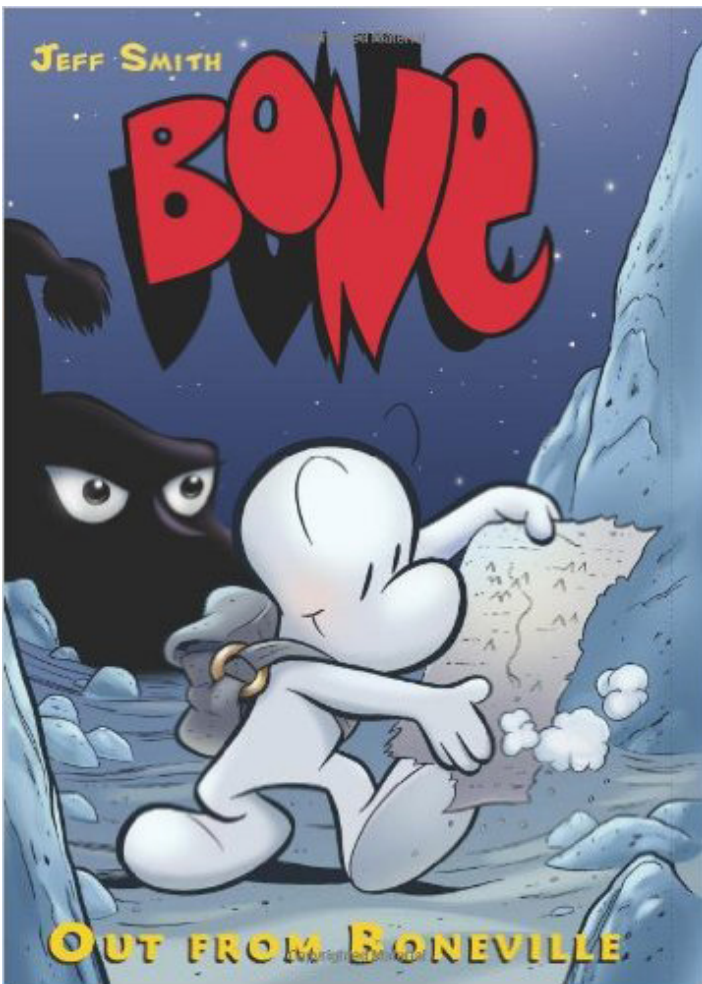






Tickling Your Funny Bone: An interview with Kathleen Glosan

Conducted by Lauren Allen



Kathleen Glosan is the Production Manager and right-hand woman for Jeff Smith, cartoonist and producer of 90s classic BONE, as well as RASL and TUKI. Kathleen oversees just about everything regarding Jeff and the comics label Cartoon Books. She has been a part of the Cartoon Books team since 1997, and continues to be an integral piece to the production, distribution, inventory, and publicity of the comics that we love.

Art Ducko: Were you a comics fan before working for Cartoon Books? If so, what were some of your favorite comics? And if not, what won you over?

Kathleen Glossan: I was a fan of the syndicates—like Peanuts, Popeye and Blondie—but I wasn't really reading individual comic books. I'm a big fan of art and pop culture in general, and at the time I started working with Cartoon Books, I was in a work study program at Ohio State's College of the Arts when I saw an ad for the job in classifieds section of the student newspaper. I was needing a break from school, and definitely wanted more money (being a poor college student), so the ad intrigued me. I interviewed for the job, became a huge fan of Jeff and his wife Vijaya and what they were doing, and the rest is history!

AD: Were you familiar with the comic book/comic publishing industry before working with Jeff? What surprised you the most? What challenges have been the trickiest to face?

“When I'd meet new people and tell them where I was working, their faces would kind of freeze in amazement.”

KG: I knew of it because a lot of my guy friends were reading lots of comics, but I didn't realize what an anomaly Jeff's success was. Once I became more

familiar with the industry and our place in it, I was really impressed, and frankly, very proud of Jeff and Vijaya. Two of the nicest, most genuine people around, and here they were, their 2 person operation, being as successful as it was. It was a very cool time! My gig at Cartoon Books was a huge learning curve. It was my first 'real' job! I didn't know how to use a computer, a fax machine, or any of the day to day business stuff. But you jump in feet first—and Jeff and Vijaya were very patient. Eventually I figured out what I was doing, and could anticipate potential problems, and grew confident to add my voice to projects we were working on.

AD: What was your first impression of Jeff Smith? Had you heard of him before you started working at Cartoon Books?

KG: My first impression of Jeff was 'Wow! What an impossibly nice and happy guy' lol. I was surrounded by students and teachers of all art disciplines in my work study position at Ohio State, so I heard his name here and there, but I didn't know what a legend he was! When I'd meet new people and tell them where I was working, their faces would kind of freeze in amazement. I grew really proud of how much people adored him and his work. It was very cool!

AD: Due to the nature of Jeff's work, what kind of flexibility do you have to employ in the Cartoon Books business model?

“RASL scratched the itch Jeff had with wanting to tell this noir science fiction tale [...] so it was a nice departure to explore his other passions.”

KG: Well luckily Jeff's stories are long-form sagas, so they keep us busy for years at a time. And the success of BONE has allowed us a lot of flexibility in these new stories Jeff develops. BONE introduced our partnership with Scholastic/Graphix and our growing foreign licensing relationships, so the continued interest and success of BONE allows us time to develop Jeff's other stories, which have become award-winning series' in their own rights with RASL and Tuki.



AD: BONE definitely seems to be the most successful of Cartoon Books' publications. Comparatively, how has it been working on and promoting his other series, RASL and Tuki?

KG: RASL was a different animal altogether because it's a completely different journey than the all ages humor of BONE. RASL scratched the itch Jeff had with wanting to tell this noir science fiction tale; he had been reading a lot of Dashiell Hammett books, studies on Physics, String Theory, Tesla, Edison, Carl Sagan etc., so it was a nice departure to explore his other passions. Tuki followed RASL, was a return to the all ages format, exploring the history of man (with his signature comedic side) that is his new adventure he wants to draw. RASL was a lot different to promote because of the audience and subject matter. Tuki is more in line with the audience of BONE, but the story is in its early infancy so we've not done much promotion, other than initially offering it as a webcomic on Boneville.

AD: Aside from posting fanart up on the website, are there any other ways that you all at Cartoon Books like to keep the fans involved?

KG: We still get lots of snail mail fan mail lol. So from that, and what fans tell us on social media and in person at shows, helps us gauge what they'd like to see from us, if we're doing a good job, etc. We're trying to interact more—their opinions are super important! And we love the pin ups and fan art! Keep 'em coming!

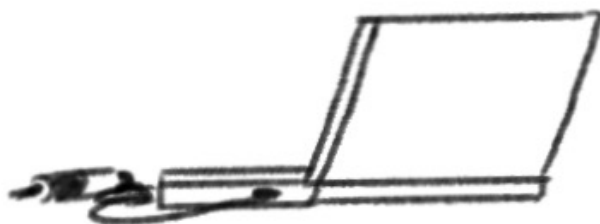
“Everyone was getting in on the action, but they were producing books that didn’t have any substance, so the market got saturated.”

AD: Has the shift in the industry since the 90s affected the reach of Cartoon Books? How has the approach to comics changed since the 90s in your opinion? What have you found yourself doing differently if you have noticed a change?

KG: Well the '90's heyday was before my time with Jeff, but from my observation—it was such a popular medium, that the books practically sold themselves. Everyone was getting in on the action, but they were producing books that didn't have any substance, so the market got saturated. It was hard to find the good because there was a lot that wasn't so good. So that wave was a fun ride, but now it's just like any business. You have to put some effort into promotion. You have to have a plan-remind folks that you've got new projects on the horizon; traveling to cons and meeting your fans is another important part. Social media has been a blessing because of the outreach you get. There's kind

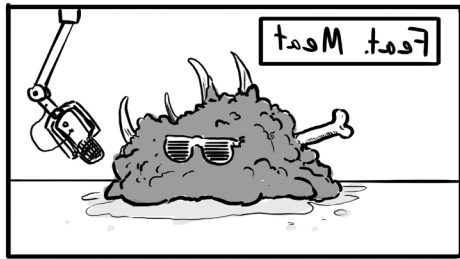
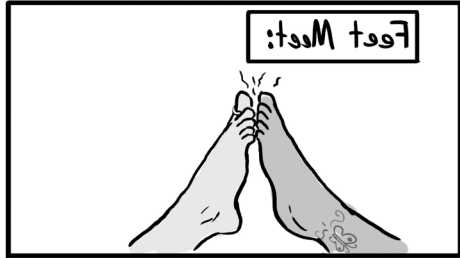
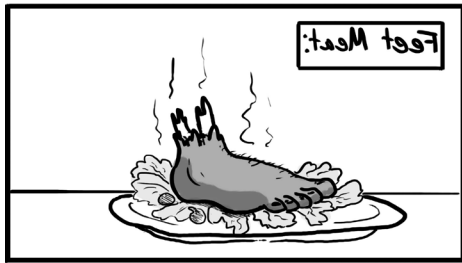
of an effortless promotion—you put one post up, and it gets circulated several different places reaching thousands of people in one shot. So that's been cool! But the one thing that's never changed is having a good story to tell. If you've got a solid story to share, that's half the battle!





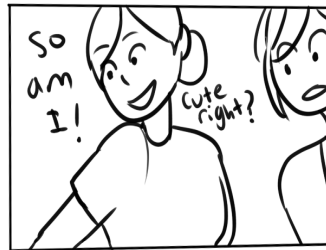
IDK by Summer Nguyen

Deep Fried



Dog Walking

Juliet Lasky



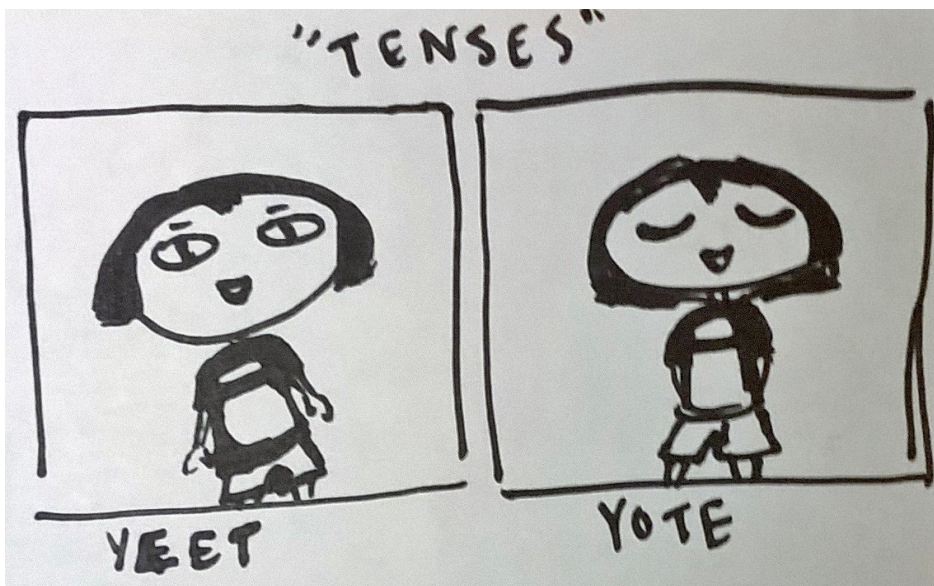
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By Summer Nguyen

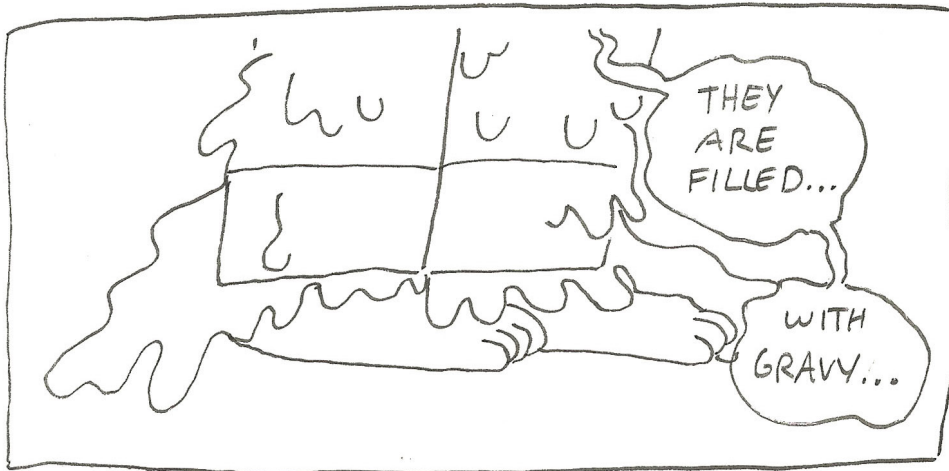
LAUREN BRYANT

ME TRYING NOT TO RUIN MY LIPSTICK WHILE EATING

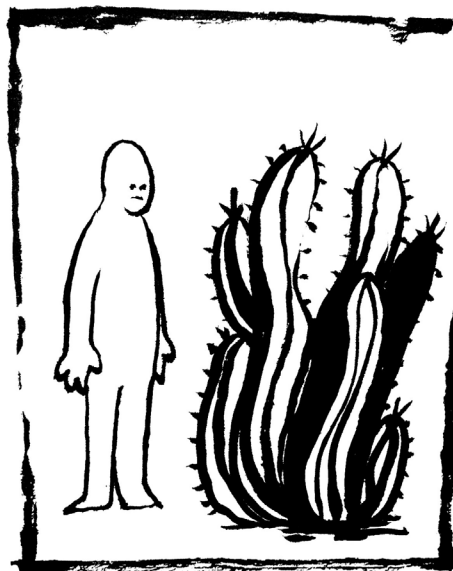
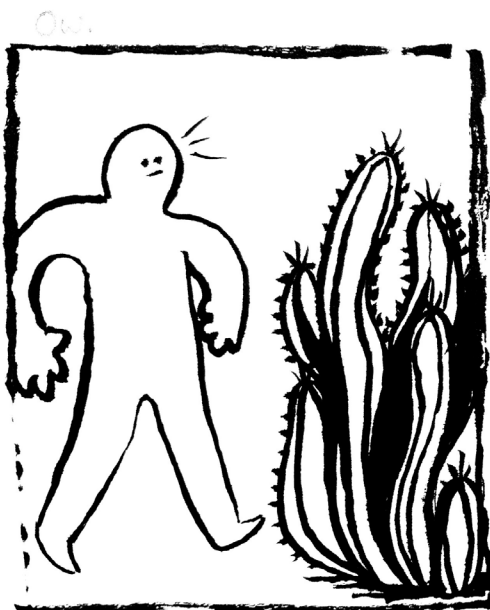


Duck Strips

gravy pants by kaitlyn mccafferty



title/prompt by lauren allen



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